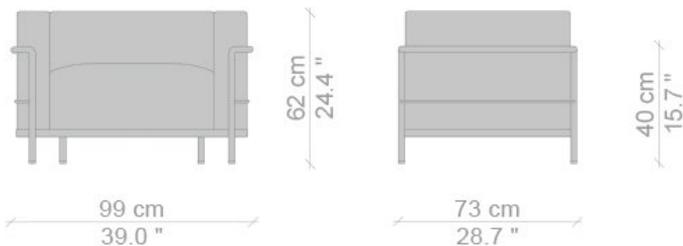


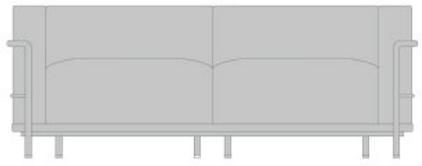
The LC3 armchair marked the separation of the metal frame from the upholstery, reflecting Modernist architecture theory, where the support load-bearing structure of the building was separated from the rest. In this case, four discrete cushions are set inside a cage of painted or chrome-finished steel tubes. The same device is adopted for all the other pieces in the collection, from the armchair with an arm-rest on one side only or on both, to the two- or three seater sofas. Over a period of many years, Cassina worked closely with Charlotte Perriand, her heir, as well as with the Fondation Le Corbusier reinterpreting the original design while respecting its original intent, to bring new versions and finishes of this furniture to market. The LC3 Outdoor version is an exemplar of this, crafted from a stainless steel frame and finished in a special textured paint available in five colours. The cushions are covered in water-repellent canvas to ensure maximum durability and reliability in all weathers.

Gallery

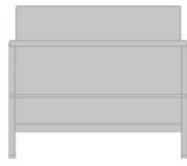


Dimensions

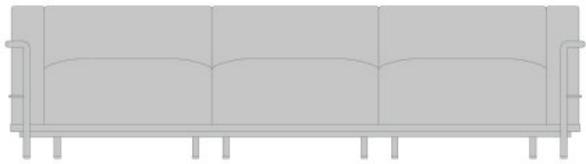




168 cm
66.1 "



73 cm
28.7 "



237 cm
93.3 "



73 cm
28.7 "



Designer



Le Corbusier, Pierre Jeanneret, Charlotte Perriand

In 1922, Le Corbusier began working in the new rue de Sèvres, Paris, atelier with his cousin Pierre Jeanneret with whom he shared research projects and design criteria in a profound and life-long professional relationship.

In October 1927, the pair decided to draw on the contribution of a young architect who had already begun to establish a reputation on the architectural scene of the time: Charlotte Perriand.

Their collaboration lasted through to 1937 and was extremely fruitful, especially in the field of furniture design. The partnership was highly significant, both in terms of the cultural weight of their achievements and their professional successes.

It was together with Charlotte Perriand that the pair tackled the innovative project for "l'équipement d'intérieur de l'habitation".

The resulting designs were of great intellectual value and considerable commercial success.

Thanks to Cassina's ongoing production, there is continued interest in the conceptual contents of the work and the level of quality attained.

Due to these characteristics, each item in the collection is eagerly awaited.

<http://www.fondationlecorbusier.fr/>